

Missa

et Jona

Re-lei son Christe e le son Christe
nos Christe in audiamus Paule a calor de e Fili redemptor noster deus mi se
vera noster bis spiritus sancte deus mi se vera noster bis in te trinitas cum

mi se vera noster bis Mater Dei tu es una cunctis creaturis

tu es Mater in terra in te oramus bis Mater confitebor

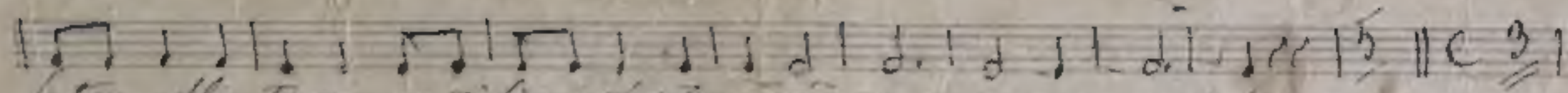
Mater admirabilis Mater creata tu es Mater dulcis tu es Virgo mater

deus deus Virgo fili deus deus in te speramus in te confidimus in te oramus

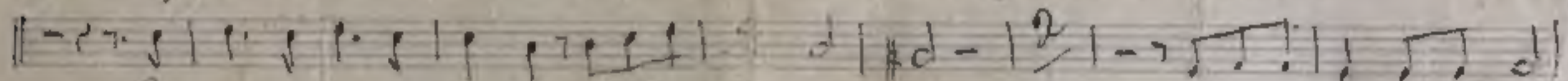
in te speramus in te confidimus in te oramus in te speramus in te confidimus in te oramus

o tu oramus in te bis in te speramus in te confidimus in te oramus in te speramus in te confidimus in te oramus

o tu oramus in te bis in te speramus in te confidimus in te oramus in te speramus in te confidimus in te oramus



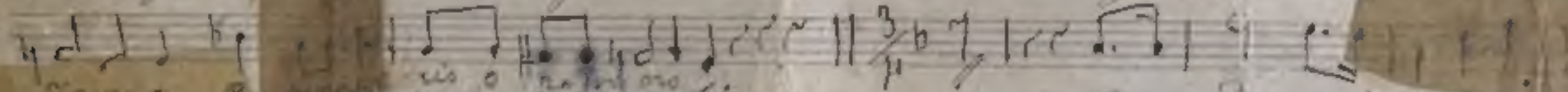
latro a fle te cum au x i li um th u r s i a t o r i e o r a p r o m o b i s



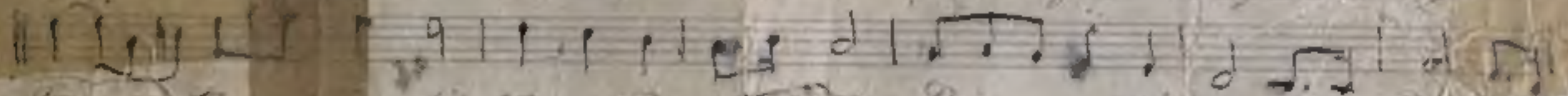
R e g i n a p r o f e t a r u m o r a p r o m o b i s o r a p r o m o b i s p r o m o



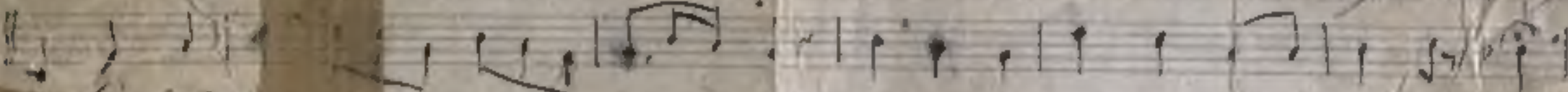
b i s R e g i n a m i s e r e R e g i n a d o m i n u s m o n i t o r d e g e n e r a t i o n e



o m n i u m R e g i n a m i s e r e b i s A g n u s D e i q u i t o l e s p e



l a t r o n e d i c e m i s e r e D e m i s e r e A g n u s D e i



l a p i d e m i s e r e m i s e r e m i s e r e m i s e r e m i s e r e

Agosto 1905 G. S. Strang

And.^{te}

Tenor

Alleg.^{ro}

Re vi e le son chris te e lui son Re vi e le son chris te audi

nos chris te ex audi nos Pa ter a cae lis de o Fi li redemp tor mun di de Deus

mi se re re no bis Spi ritus San ctus De us mi se re re no bis San ta Tri tas com

mun mi se re re no bis Ma ter Cae les ti sis Ma ter vi

la la Ma ter in Ter ra ta com pa nis Ma ter a ma bi lis

Ma ter Do mi ra bi lis Ma ter Cru ci fi ca Ma ter Sal va to ris Vir go pro te

Sti ge Cle men ti Vir go fi de lis Spi ri tu san cto in ter mi se re re no bis

De us Vir gi ri tu a le car bo na ra bi lis coe li si gna de us ei o mi ni ore pro

no bis Do mus cu ra ti la ris ar ca Je su a cae li stella ma ter

Je su Pa ter in ter me di us Pa ter cu ra ti la ris cu ra ti la ris

Re li am abis te omnesum o rapro no bis Re gi na pa tria

cha rum o rapro no bis o rapro no bis pa tria Re gi na

Vir gi nam Re gi na san to rum o vis tem Re gi na pa tria Re gi na

Re gi na pa tria Re gi na pa tria De i qui te bis pa tria

mon di mi ze ra re mi si se re no bis.

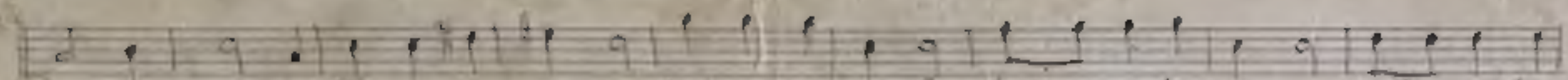
Ag^{to} 1205

G^o de Arcejo

Vôaria

In clavis hanc de 17. 18. 19. 20.

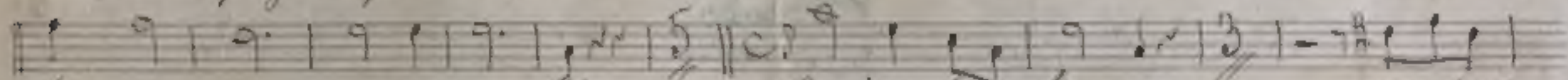
Fi xi es lei son Christe e lei son Deus e lei son Christe audi nos
 Christe ex audi nos Pa ter de coe lis De o Fi lium un ge ni tum mundi Deus mi se re
 me bis spi ri tus san cte De us mi se re re me bis san cte Trini tas uni us De us
 mi se re re me bis Ma ter car tu si ma Ma ter que vis sa la
 tis san ti me ra ta ora pro no bis Ma ter o ma ni bilis Ma ter ad mi
 ra bi lis Ma ter crea to ris Ma ter salu to ris Vir ge pro den ti si ma Vir ge ven
 ran da Vir ge pro di Can da ora pro no bis Vir ge pro tem Vir ge Je su
 Vir ge fi de lis spe cu la jus tis se Je su sa pi en cia car na nostra le ti ci
 tas spi ri tu a le Pa ter no ra bi le Pa ter si que de us Pa ter o no bis ora pro no bis
 Re se mi sti co Tur ba



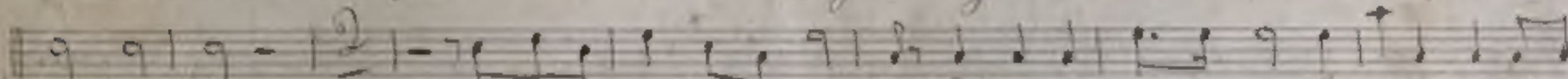
Domus au ro te de ris or ca ja nua ce li thel la me tu to na salus in fer



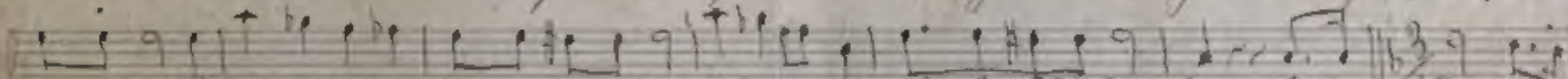
no rum Re fugi um pec ca to rum con so la ti o af li to rum au xi li um chris



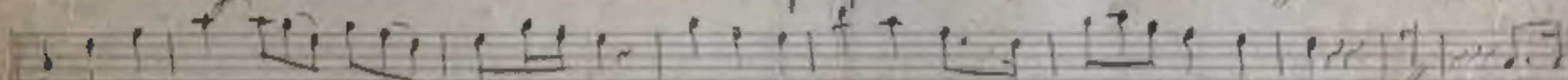
ti a no rum o ra pro no bis Regina longe lo cum o ra pro



no bis. o ra pro no bis pro no bis Regi na vir gi num be gi na san cto rum



ni um Re gi na so cia tui mi se re re Re gi na pa tris o ra pro no bis Agnus Dei qui



tu li pe ca ta mun di par ce nobis par ce nobis Do mi ne Agnus



De i qui tu li pe ca ta mun di mi se re re mi se re re no bis

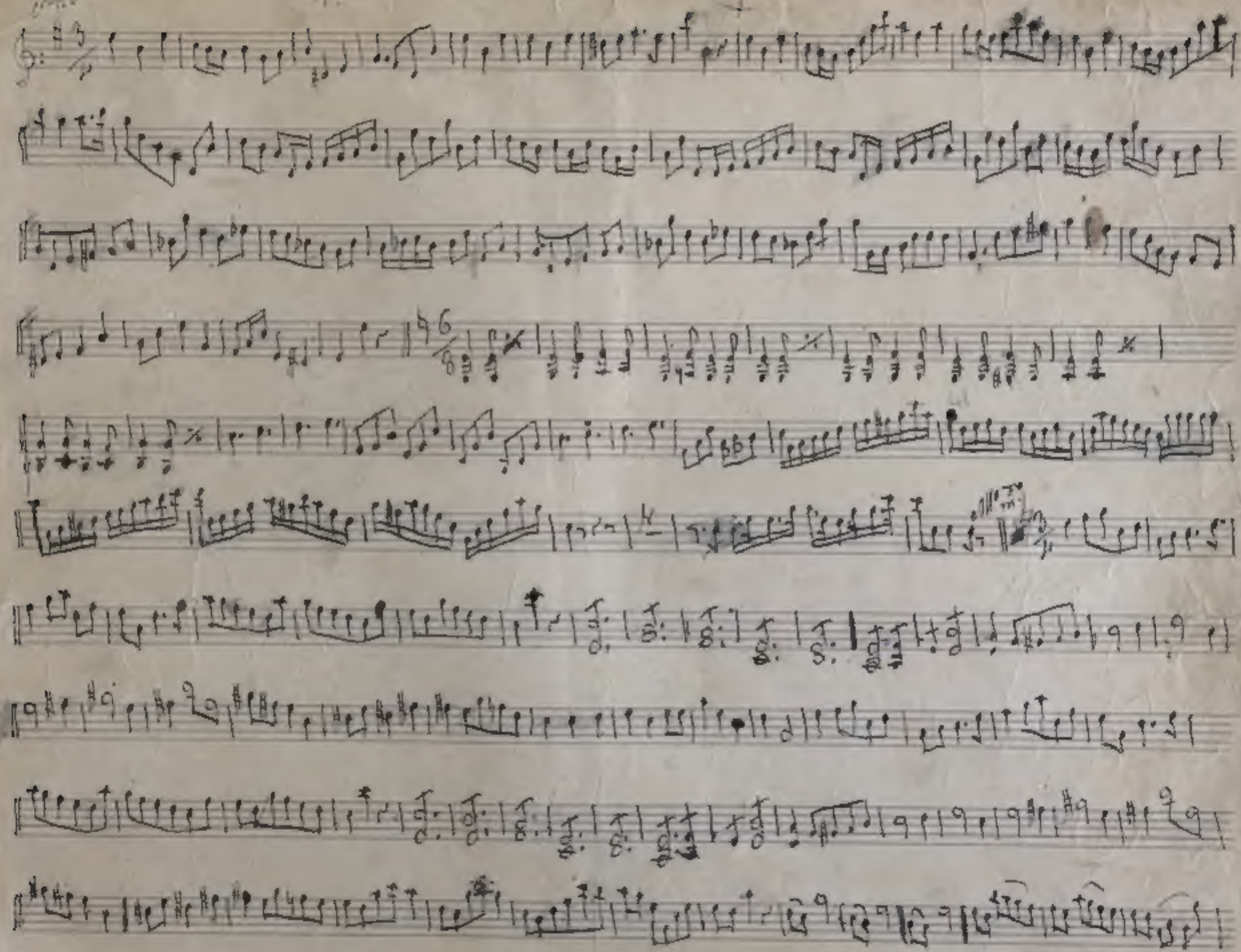
76^r 1905

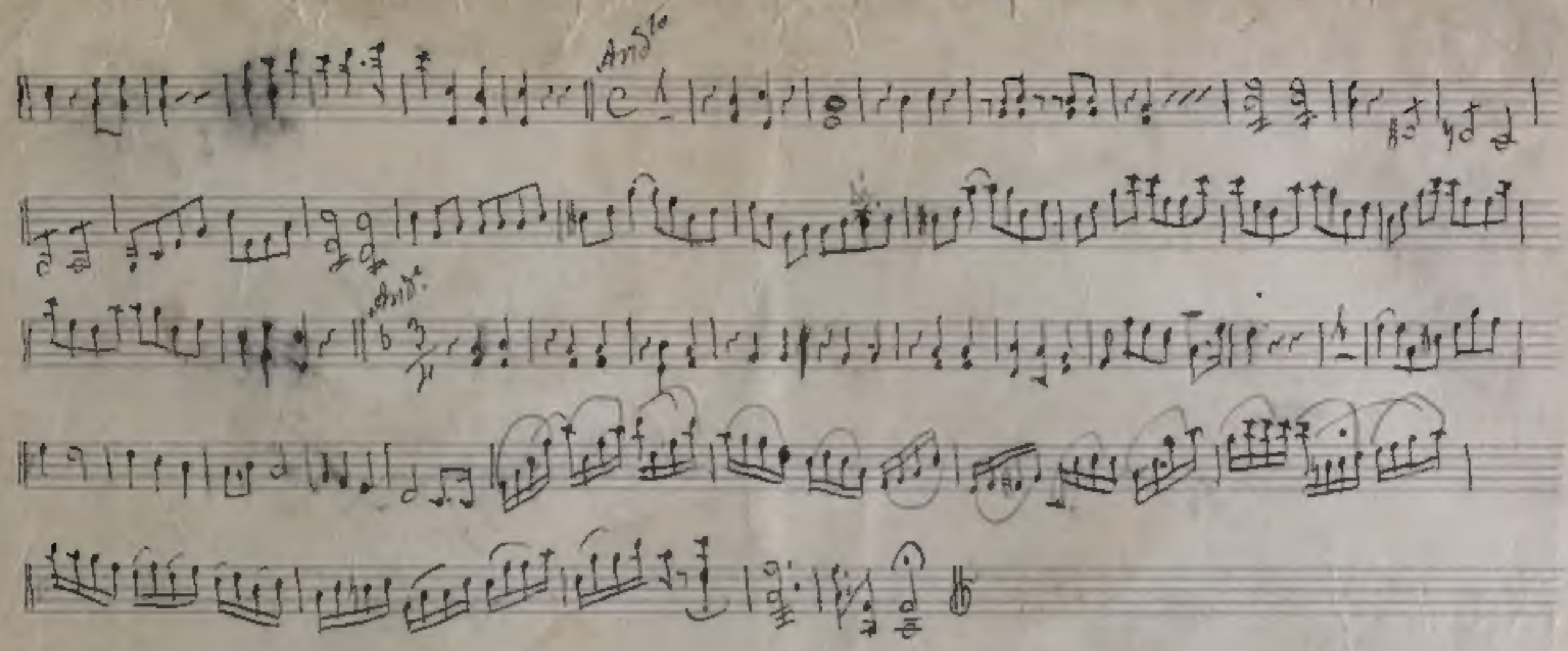
G. d. d. d.

And^{te}

1^o Violino V^o

Violino V^o



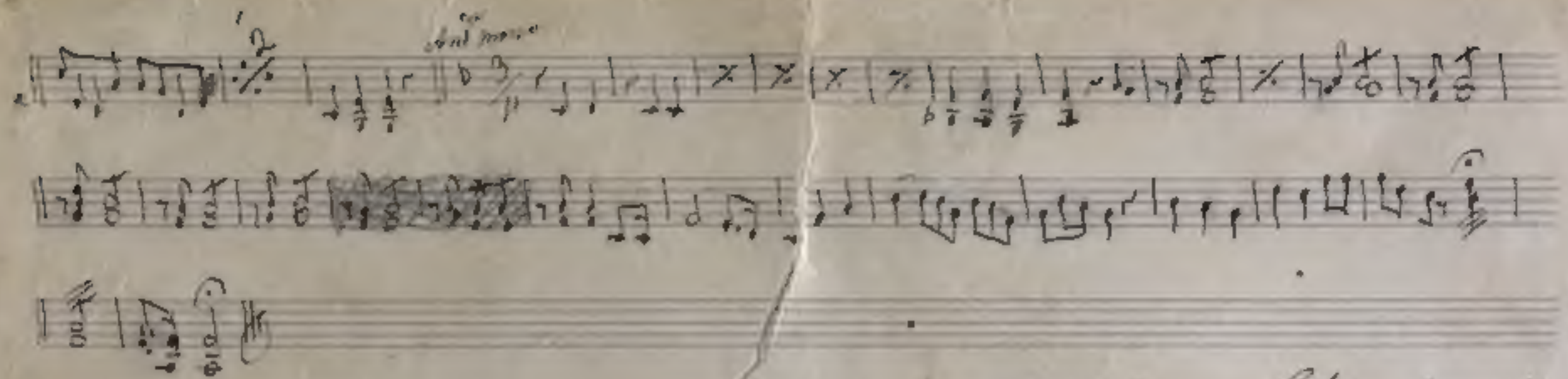


Ag^{to} 1905 G.^d de Aranj^o

24. Schubert

2^o Violino

A handwritten musical score for the 2nd Violin part, consisting of 24 measures across ten staves. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are some annotations in the score: 'All. mod. to' is written above the fifth staff, and 'Andante' is written above the ninth staff. The paper is aged and shows some staining and a vertical crease down the center.



Agosto 1905 Ed. de Strangis

Handwritten musical notation on ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The manuscript is written in dark ink on aged, slightly discolored paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and fills most of the staves, with some larger notes and rests interspersed. The handwriting is clear but shows signs of being a working draft or a historical manuscript. The overall layout is a single system of ten staves.

Handwritten musical notation on a single staff, featuring various note values and rests.

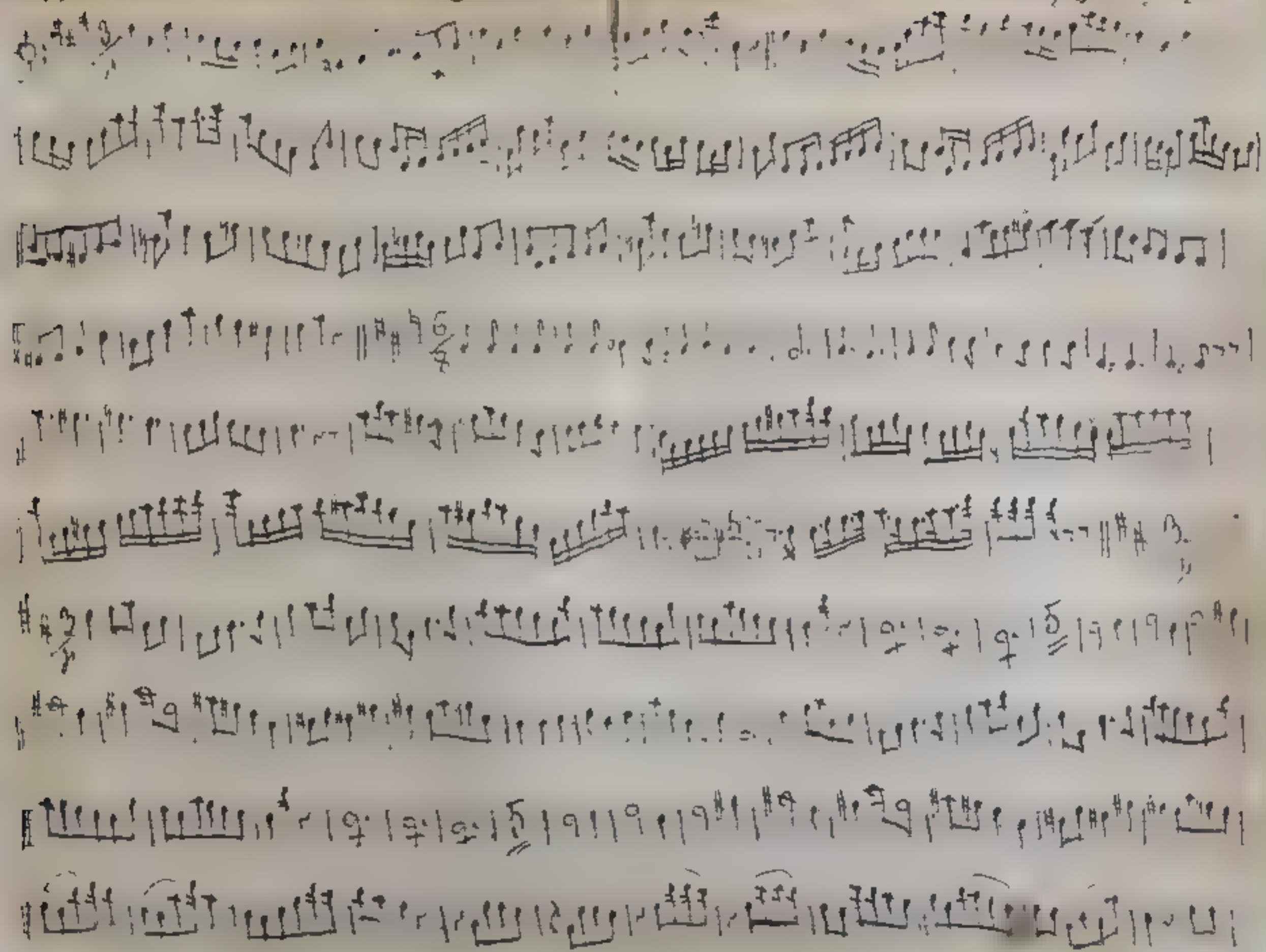
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation, possibly a key signature or time signature.

Handwritten musical notation, possibly a key signature or time signature.

Clarinet in C



Handwritten musical notation on five staves, featuring various notes, rests, and bar lines. The notation is dense and appears to be a single melodic line.

47^{to} 1905

P. de. a. r. a. n. j. o.

Handwritten musical notation on ten staves. The notation is a form of musical shorthand, possibly a type of tablature or a simplified staff notation, using various symbols, clefs, and rhythmic markings. The script is dense and fills most of the page.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten text, possibly a signature or a title, located at the bottom right of the page.

Handwritten musical notation on a single staff, featuring various note values and rests.

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Handwritten musical notation on a single staff, featuring various note values and rests.

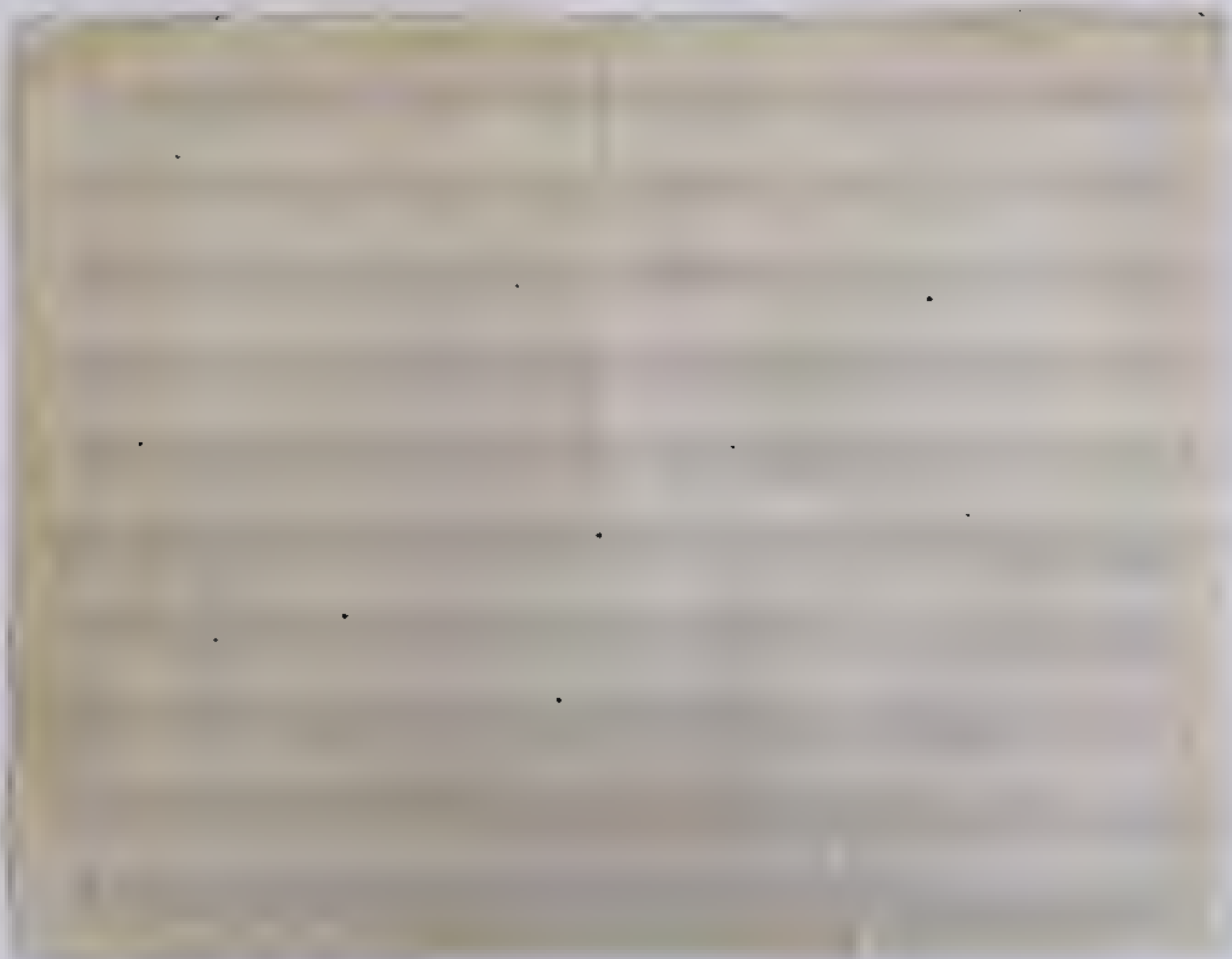
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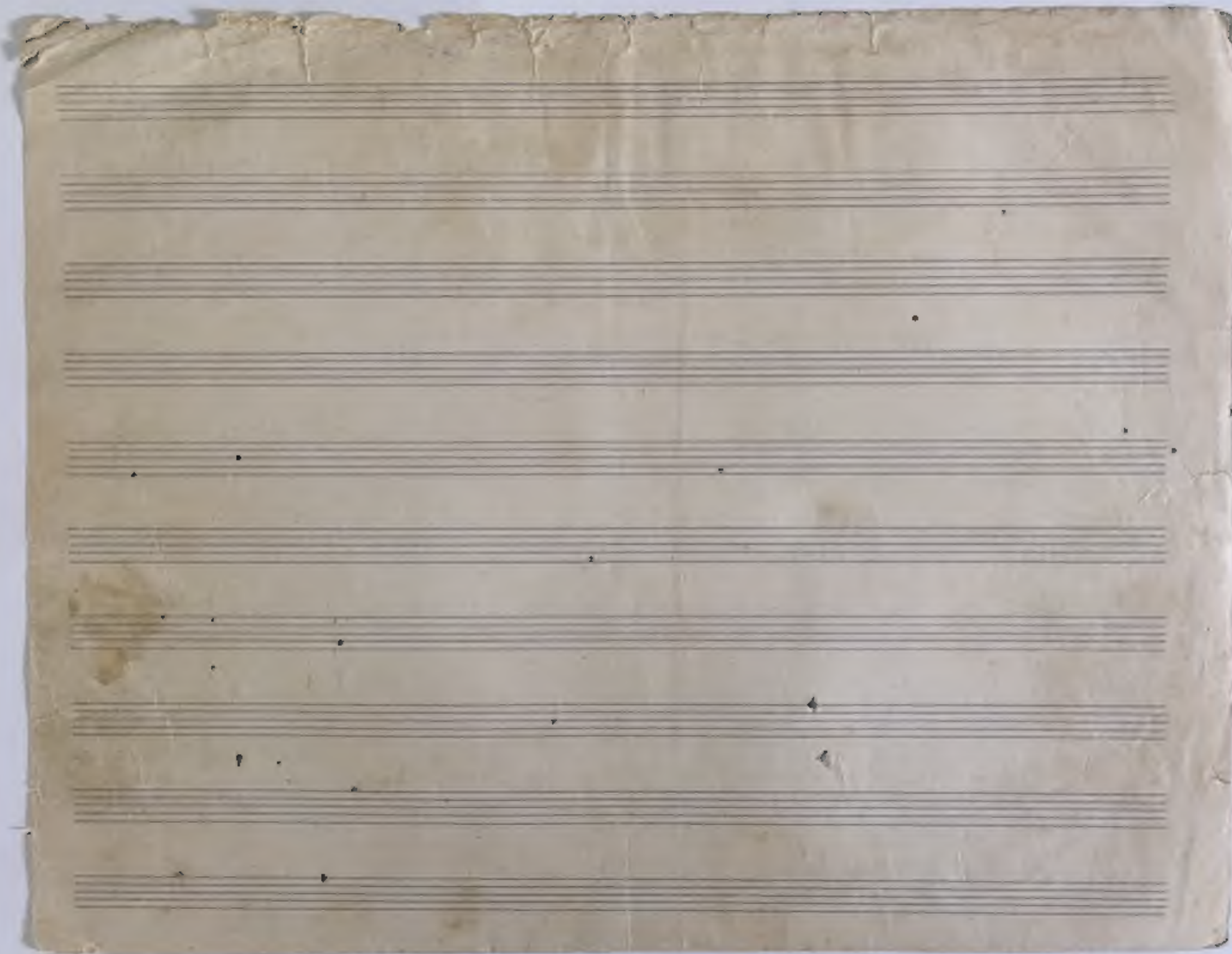
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

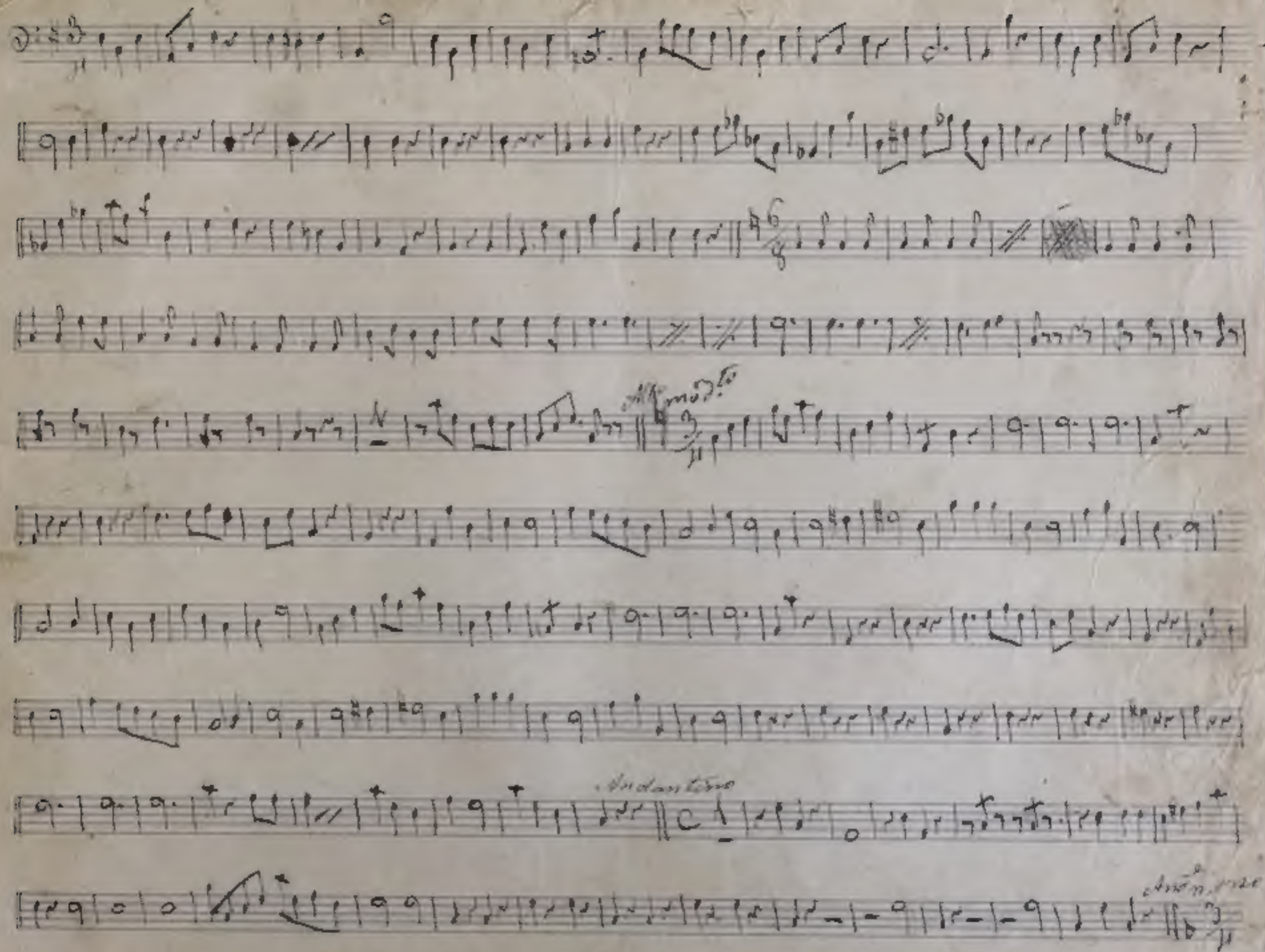
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.



Contra Altus



Andante

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests, ending with a double bar line.

1905 G. L. Stravinsky.